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Mr. Fuentes will also speak on "The Imagination of America" on the morning of Saturday, March 28th, 1992 as part of the colloquium "Encounters with the 'Other': Spain in the New World." For further information, contact the Department of Hispanic Studies, Samuel Bronfman Building, McGill University.

The Distinguished Lectureship Committee of the Faculty of Arts would like to thank the Beatty Memorial Lectureships Fund for their contribution of support.

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# Media misses the point of Concordia art show

by Hargan Ridley

The media preferred to pit "the mean ol' feminists against the poor artists" than deal with the real issues in its coverage of the Concordia Women's Centre's decision to reject two paintings in a recent art show.

At a forum last Saturday to discuss the controversy, Katja Macleod said "what they don't take into account is that the mean ol' feminists are the artists themselves."

The Concordia Women's Centre's decision not to include two controversial paintings in their International Women's Week art show was discussed at a public forum last Saturday.

Forum participants concluded that the media had missed the issues surrounding the removal of allegedly stereotypical paintings of black women, preferring to pit "the mean ol' feminists against the poor artists", as artist Katja Macleod pointed out.

"But what they don't take into account is that the mean ol' feminists are the artists themselves," she said.

McGill communications PhD student Murray Foreman agreed. "The explanations, deliberations and debate at this forum suggest a lot of forethought on the part of the women's centre. In the media, it came out as a relatively arbitrary decision."

He went on to say, "it was not clear in the media that these women took this issue seriously."

Problems arose when a painting by Lyne Robichaud was submitted to an exhibition hosted by Concordia's Women's Centre. It depicted a black woman carrying bananas on her head.

Accompanying text described the woman as a "primitive", which was felt to be problematic for an exhibition whose theme was cultural diversity.

The painting was rejected by exhibition organisers despite their advertised open acceptance policy. The national media picked up the story and ran (it's since appeared in the Gazette, the Globe, and on the Journal and CNN).

But the media didn't bother to get the whole story. Left out was any mention of the women's centre's attempts to discuss the painting with Robichaud, who was immediately angered and headed straight for the press.

"We tried to explain our position

with references and quotations, but that made her more angry. It became preaching. We hadn't intended that, but I guess that's how it was taken," said Cathy Sisler, a volunteer at the Women's Centre.

Perhaps it's telling that in the issue of the Gazette which broke the story, the only image of a black woman besides the spurned painting was of a black woman drawing water in a drought-stricken nation.

The discussion at Saturday's con-

ference then took an emotional turn as many of the participants discussed the problem of racism that pervades our society on many levels — often undetected;

"It's hard to talk about racism in words," said Rene Long, a Concordia masters student in fine arts. "Racism is feeling. Racism is scars, and how those scars are shown."

She went on to recount an experience of being the only person of Asian descent watching a dance company

perform a parody of traditional Chinese women. "Everytime the audience laughed, I cried more. It hurt me. To me that is what racism is about."

One artist said, "I still hold racist opinions, and I'm not forgiven because I'm black."

So while the Women's Centre may have "juried" the submissions for this art show, they did so to avoid hurtful stereotyping and possible expression of racism. So what the fuck is the Gazette's problem?

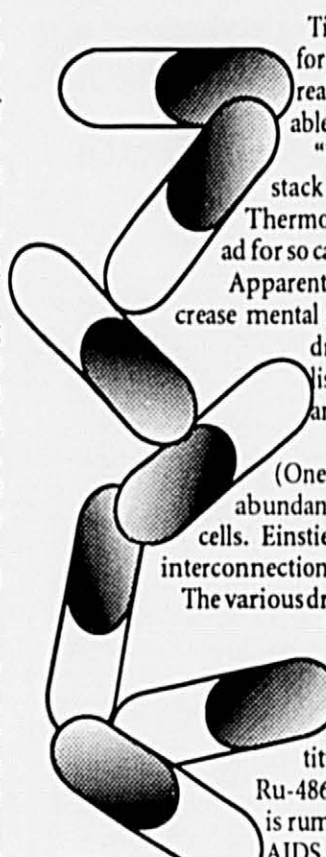
Also discussed was the Women's Centre's inability to deal with angry journalists bombarding them with a battery of telephone calls at all hours of the night.

In the Centre's rush to manage the "nuts and bolts" of the exhibit — hanging paintings, refreshments, advertising — they never anticipated that national news would swoop down and prey upon them because of a single submission turned away.



## Hey! Your dendrites are showing!

by Elijah Rawlyk



Tired of low academic averages or just yearning for that extra hit of understanding of what's really going down? Well, there's something available right now — "Smart Drugs."

"Whether warping reality or surfing dataspace, stack up and preprogram with Memory Fuel, Thermogen tea and personal radical shield," says an ad for so called "smart drugs" in *Mondo 2000* magazine. Apparently we now have new pharmaceuticals to increase mental capacity — among other things. There are drugs advertised to enable symphony concert listeners to perceive the musician's meaning and depth even better.

Others drugs promise you bushier dendrites. (One of the human brain's fantastic qualities is the abundance of connectors, or dendrites between nerve cells. Einstein's brain is said to have had many more interconnections than average.)

The various drugs available have obviously different effects. Vincamine and Ginkgo biloba increase blood flow to the brain. Piracetam (recently outlawed for public use in the U.S.) supposedly improves memory access (time and quantity).

Ru-486, the morning-after abortion pill for France, is rumored to have documented anti-cancer, anti-AIDS, anti-obesity and longevity potential.

The viability of smart drugs is questionable. Conflicting reports and pharmaceutical fiends telling of moving experiences typify the scene. However some research is being done to test the legitimacy of all the hype.

David Harpp, a McGill professor in the chemistry department, says there is a possibility of intelligence enhancing drugs. "There are (natural) drugs that do increase alertness," said Harp. "It just has to get through the

blood/brain barrier, a difficult thing to do."

Currently, San Francisco is the hotbed of the newest pharmacopia indulgence, but smart drugs have seen consumption in London for three years and beyond. Mind altering chemicals have been around for a while, but instead of mind-numbing dope, now the emphasis is on mind-boosting.

St. Jude, an editor of *Mondo 2000* in Berkeley, California, and groover of the smart drug scene tells us of a friend who took smart drugs and immediately wrote an IQ test resulting in a full standard deviation increase (20 pts) over previous scores.

"They work, they actually work," she affirms. She goes on to tell how she and friends have proven the effects during all day work sessions progressing into dancing through the night.

"Not bad at all," she said.

Vasopressin, which has been around for some time, with varied effects, is the "arousal drug." It is a mammalian drug for muscle tone, especially the smooth muscle of the reproductive tract, which somehow produces earth-shattering orgasms. Oxytocin is also involved in the muscular contractions of orgasm.

According to smart drug proponents, one or both of these drugs help lay down memory tracks that "stay with you."

Memory is encoded electrically and chemically and these drugs can enhance the process. In other words, if you really want to remember something, these drugs might do it for you and give you all the advantages of improved memory ability. The potential for writing exams is enormous.

Smart drugs or "smart nutrients" as some distributors like to call them, are just a new set of pharmaceuticals, often not all for the brain, that have new and unverified attributes. Even if they don't improve our lives, they continue to let us experience them differently.

There is nothing new here then, it's been going on for decades. But the emphasis and the technology is different. Who knows where it will lead?

McGill chemistry professor George Just said, "I've never heard of drugs that could make you smarter." If you want to boost your GPA, Just recommends, "a good nights sleep and good study habits." Now there's a tried and true method without the shortcuts.

## Season of Poetry confronts culture of oppression

by Irena Bulasik

There is a belated celebration of Black History Month happening this weekend at Café Vilna. Three black woman poets will be reading from their works as a continuation of the Season of Poetry series.

Readings by Dee Smith, Tisca Pratt and Amuna Baraka promise to provide an exciting continuation to the series, which started last weekend.

Baraka said she sees her poetry as "a way to formulate my thoughts in a brief way and at the same time express a lot of emotion."

"African people come from an oral tradition. While my poems are written down most of them really need to be heard," she said.

Jeremiah Wall, the event's organizer and a poet and folksinger himself,

said he is proud of Café Vilna's tradition as a space for poets and folk singers to perform and that he finds Café Vilna is denied the recognition it deserves.

"The media always talk about The Yellow Door as the place for poetry readings but won't even run our events in their listings," he said.

The tradition of coffee houses as places of artistic expression "is not really understood," said Wall.

He sees Café Vilna as a space for poets and folk singers alike to practise their material.

"If you have something to say and a way to say it you will find a way to the ear of the people," he said. He believes firmly in the political mandate of poetry, he said.

"Sometimes words can be very hostile," he said.

Baraka's view on poetry is similar. "It is a vehicle to get messages across in a socio-political context."

Wall's and Baraka's political agendas appear to be very different, yet Wall sees a "common concern", which he identifies as being part of the same "culture of oppression". As

a Jewish poet he finds he runs into subtle discrimination very often.

"We don't come from the same background. We have no common experience," said Wall. "That's why we need poetry - to bring out what could be the differences and what could be commonalities."

Café Vilna is at Hille House, 3460 Stanley Street. The reading starts at 21h on Saturday, and is \$2 for students. The final reading in the Season of Poetry series will be next Saturday (same time and place) with Evan Beloff, J.R. Carpenter, Victoria Stanton and Jeremiah Wall.

### WOO-\*\*-MAN BLACK SO FINE

With radiant essence of womaness  
she bore yet another generation  
oooooooooh.....my sweet chile  
daughter of a woman, she, is now MOTHER  
she, so fine  
so fine  
soooo...fine  
Mother of mine.  
Woo-man black, mind untangled  
Views the past future with  
bulging bright beautiful eyes  
Embraces the universe with

gentle slender hands  
Cradles and nurtures  
aches and pains  
in the beausoms of her  
warm sooding love

Wooman Black with strong features  
DE-tailly carved intricately woven  
pertuding every sense of her total being  
evolving, yet never changing.  
Her reflection in mine  
I a chile of this woman  
woo-man balck so fine.....

Dee Smith, July 1989





by J. Zeppa and Carrie Hintz

Along with the Alley's new logo comes the era of the "Alley Cats" — sleek, sophisticated, and ready for the world. It has been a slow transformation, but we can now affirm that the Alley has achieved the status of a cosmopolitan restaurant.

As young citizens searching for our culinary identity here at McGill we are relieved to find pâté and

chocolate mousse on the menu. We didn't expect to dine so well on campus!

No student cafeteria should be without multiple choices of cheesecake (\$3.65 a slice).

Wine, available for an evening tête-à-tête or an afternoon romp in McGill's intellectual garden, is lovingly poured out of a 4L brown jug.

The "sandwich du jour" (for that 'power lunch' with your colleagues) is stacked with bean sprouts and mayo, not the vulgar ketchup and mustard which other cafeterias dare serve.

But we must admit that we are shocked whenever we encounter the nachos during "happy hour", ac-

companied as they are by a dentist rinse cup filled with canned salsa. Have we accidentally wandered into a greasy spoon? Where are the *hors-d'œuvres*?

Despite such lapses in taste, the atmosphere remains delightful. This year, track lighting shines on our fair complexions — an improvement over last year's dank candle-lit obscurity.

Gone are the drab grey walls. In their place stands an inspiring art display. Some of the *objets d'art* evoke the blue period of Picasso; others hint at simmering talents equal to those of Warhol himself. We are pleased, however, to note that the pictorial tribute to McGill remains intact.

Raising the prices at the Alley was a brilliant strategic move to filter out starving marginal types. The stage has been cleared of unmotivated chain-smoking *po-seurs* who habitually lounged across the seats and necked behind the curtains — they no longer waste time here discussing their prodigious and unfulfilled sexualities.

There are no longer cigarette butts in empty coffee cups.

In the erstwhile dark days of the Alley, unwanted piano-players might create a kind of irritating pseudo-request hour. We are glad for the more creative musical control from the management.

To the riff-raff, we leave Gert's, complete with pool-tables, video games and other low-level amusements.

Wedemand an *endroit* with service, even if we have to stand in line and wave our arms in order to receive it.

The Alley, once a neo-Bohemian den of iniquity, has matured with the times, making it a suitable niche for upright high-achievers like ourselves. Now that Scott's Food Services is leaving McGill, we hope that our cherished environment is not endangered!

We need a place where we can enjoy our brand-name Felix and Norton cookies in peace before we go out into the world to claim the success and glory for which we are destined.

WE LUV THE NFB!

## NFB films explore Tibet and funny women

*A Song for Tibet*

directed by Anne Henderson  
NFB, 1991

Since China's invasion of Tibet forty years ago, over one fifth of the original population has been killed.

What remains as China's Tibetan Autonomous Region ("autonomous" is a sick joke) is little more than half of what used to be the independent nation of Tibet.

Meanwhile, the Chinese government is moving Chinese settlers into the area and Tibetan population growth has been, shall we say, "restricted".

And what with China's veto on the U.N. Security Council, and their Most Favoured Nation trading status in the west, not many governments are interested in even talking about these issues.

This is the context in which Anne Henderson's new-ish NFB film, *A Song for Tibet* (originally shown last month and back by popular demand), presents its celebration of Tibetan culture.

It does this through the eyes of two Tibetan-Canadians living in Montréal, Dicki Chhoyang and Thubten Samdup. Chhoyang was born in exile, while Samdup was nine years old when he made the two month trip across the mountains to India, fleeing from the Chinese invasion.

Tibetan culture plays a big part in both their lives. Chhoyang's family fly prayer flags in the back yard and pray every day at the family shrine.

Samdup (who runs the Canada-Tibet Committee from his basement) was a founding member of the Tibetan Institute of Performing Arts, which helps preserve Tibetan culture among exiles while it's being destroyed in what good ol' Deng "Littlepeace" Xiaoping calls China (if you

thought the Cultural Revolution was bad in the rest of the country...).

The film follows their return to Dharamsala, the Indian village across the mountains from Tibet which many Tibetans in exile (including religious leader the Dalai Lama) call home.

There, they hear tales of prison torture, forced abortion and murder. They also take part in protest songs, dances and religious ceremonies.

Included are scenes from a video of the destruction of a Buddhist temple by Chinese troops. Taken by the troops themselves and smuggled out through India, it easily does away with the Chinese government line that the invasion was a "peaceful liberation" leading to "tremendous change".

Also featured is the Dalai Lama's 1990 visit to Canada, when the prime ministerial B.M. refused to see him and he was provided with no security. The visit was taken care of almost solely by Canada's small Tibetan community.

Most valuable in the film are the personal stories told about Tibetan culture and life under the Chinese occupation. With their poignancy matched with facts'n'figures, the film's argument is easily made.

It's worth seeing as a quick primer. Still, you might want to keep in mind that the director is the same Anne Henderson who came up with *Not a Love Story*, that most evil of all possible pornumentaries.

It's being shown at 21h, April 1 to 4, at the NFB Cinema in Complexe Guy-Favreau (moon the apparatchiks while you're there), 200 René-Levesque Ouest — it's free.

— Dan Robins

*Wisecracks*

directed by Gail Singer  
NFB Studio D, 1992

*Wisecracks* shows how women cope in the male environment of comedy, with their senses of humour intact.

British, Canadian and American comedians perform and talk about their experiences in "the business". These tales are interspersed with historical footage of women comedians and at one point a cheesy rendition of "I'm a Woman".



Director Gail Singer wanted to portray the "very strong enduring history of women in comedy despite a powerful social taboo against women making other people laugh."

The question of whether women do comedy differently from men is brought up over and over. Many argued they did.

"We are less detached from our material," said Jenny Jones. "There's a difference in the delivery of the material."

But Whoopi Goldberg said the only time she thought about being a woman was during her period. Ya, right Whoopi, tell me another one.

The humour comes from women doing or saying the unexpected.

Body image, menstruation, sex, men and breasts are common topics.

"What about those pads with wings," said Sandra Shamas. "You have to keep it under control or you'll fly away. Whoa Pegasus!"

"Or how about the pads that you were supposed to be able to flush down the toilet? Flush a pad down the toilet? Like trying to flush a t.v."

They challenge and make fun of stereotypes of women. "Those poses in women's magazines don't represent how we stand normally," said Shamas.

"Imagine being in a bank machine line-up and all of sudden you feel your chest pushing out, your lips puckering and you look longingly into the security camera. As if!"

Most of the comedians agree they face problems male comics would not. The men in the audience are a lot harder on you, said one woman comedian.

"A man's first impression is 'can I fuck her?' And then he looks at your tits or he wonders 'will she make fun of me?'" They agreed when female comedians are no longer an oddity, their jobs will be easier.

Relationships with men came up a lot in their routines. "One man broke up with me because he said I was using him. I would run to weigh myself after having sex."

One woman joked about premature ejaculation. Men have this problem but "when I'm in bed with a man, I have never come too soon."

*Wisecracks* will be playing at the Rialto Cinema starting this Friday and running all next week.

— Kristen Hutchinson

## EVENTS

### Thursday, March 26

Project Genesis is having a public meeting on income tax rebates for people with low income. Centre de la Peltrie, 5829 Cote de Neiges, 13h30. Info: 738-2036.

Prof. Virginia Mason Vaughan presents a slide lecture, "From Scurrility to Nobility: English Theatrical Representation of American Indians." Arts Council room, 16h.

Prof. Ian Keene is speaking on "Aborigines, Environmental Review, and the Politics of Uranium Mining in North Australia." Leacock 738, 16h30.

Journalist and dietitian Sheila Murphy will be at the Coalition of People Living with HIV mosaic café to demonstrate recipes for nutrient dense drinks. Info: 282-6673.

McGill Film Society screens "Round Midnight". FDA Auditorium, 19h30.

The Québec Anit-Apartheid Newtork is having a dance benefit for the ANC. Discotheque Keur Samba, 5408 ave de Parc. 21h30. \$5 students and unemployed/\$10 everyone else.

### Friday, March 27

Prof. Brian Slattery will speak on "First Nations and the Constitution: A Question of Trust." 14h, Arts Council Room.

Carlos Fuentes will speak on "Baroque New World" and "Imagination of America" as part of a series on Spain in the New World. Leacock 132, 19h.

The Yellow Door coffee house presents Sarah Hill and Mick Rossiter with Paul Mesbur. Open stage to follow. 3625 Aylmer, 20h. \$2.

McGill Film Society presents "Paris Texas". FDA Auditorium, 19h30.

Ukrainian Students' Association is having a pizza and pysanka party. Choose the new executive and make Ukrainian Easter Eggs. Union B07. Info: 931-7010.

### Saturday, March 28

Gautemalan human rights lobbyist Raul Molinas will speak on "Human Rights and the Refugee Question in Guatemala". The film "Burning Rivers" will also be shown, 12h-18h, Bronfman 151.

A meeting to form a provincial Québec PIRG is taking place at the Université de Montréal. 14h. Info: 398-7432.

McGill Film Society presents "Sam and Me". FDA Auditorium, 19h30.

Café Vilna presents Amuna Baraka, Tisca Pratt and Dee Smith for the second reading in their "Season of Poetry". Hillel House, 3460 Stanley, 21h. \$2 students/\$5 non-students. Info: 845-9171.

### Sunday, March 29

Progressive Zionist Caucus is having their second annual seminar "Moving Forward: Progressivism in Israel." Hillel House, 3460 Stanley, \$3 students/\$4 public. Info: 938-1835. (notime given)



# Réaction Québec: buffoons with blue glasses

A MONTRÉAL FILM COMPANY which saw its birth in the ruins of Oka is preparing to release its answer to Canada's present constitutional crisis.

The film, *Réaction Québec*, is the third in as many years for SNAP/Montréal productions and producer/director Albert Nerenberg. The company saw previous success with the documentary *Okanada*.

This time around, the film is a satire in the action/spy genre, set against the background of Québec nationalism. The film focuses on a group of secretive rebels whose main purpose in life is to secure the survival of the Québec sovereignty referendum.

Sounds confusing? Well, the *Daily* recently asked Albert Nerenberg, *Gazette* columnist and director of *Réaction Québec*, to explain.

by Chris Wood

## Daily: How would you describe *Réaction Québec*?

Nerenberg: Roughly, it's a political satire of the current constitutional crisis. It's done in French, but it originates from the anglophone community's view. We created characters and we parachuted them into real situations.

But because it is about nationalism and Québec, we decided to do it in French, so we're taking it directly to the people.

## You're placing actors in real situations. How does that work?

The actors are playing members of a group called *Réaction Québec*, based on a real group called *Action Québec*, who became notorious last year after patrolling the province looking for and reporting English signs.

After doing research on them last year, we discovered they were quite a strange crowd. They always wore these strange sunglasses — like secret agents.

In the film, the *Réaction Québec*

agents all wear dark glasses. In fact, they're tinted blue and when you put them on you see everything from a nationalist point of view. There's a lot of symbolism like that — pretty blatant, but I think people appreciate it.

The footage is really weird. You have our guy standing right next to Parizeau. The image is that the actor's in with Parizeau, like they're buddies. In another scene, the guy is feeling through Joe Clark's pockets.

The film is in French, but will people see it as being produced only by anglophones?

Does it matter? Do you walk like an anglophone? Do you talk like an anglophone? Well, I guess you talk like an anglophone. But, really, anglophones never have much to say about nationalism. The typical anglophone will say she doesn't like it.

*Réaction Québec* is an affectionate satire of nationalism in the sense that we're putting ourselves in the

shoes of nationalists.

## Into what sort of light do you put groups like *Action Québec*?

They don't look good. *Action Québec* are buffoons. That's why it's comedy. But the separatist movement, as portrayed in the film, looks reasonable — we don't make the movement itself look bad.

In fact, the reason we chose these characters is because the average separatist has disassociated himself from *Action Québec* quite severely.

## What about Jacques Parizeau, who gave *Action Québec* a lot of money?

That's part of the storyline and the scandal. The way it works in the film is *Réaction Québec* gets a secret mission — to recover the official wording of the referendum question.

In reality it's in the hands of the Parti Québécois, but it's gone missing and Parizeau has asked them to find it. And this takes them on a voyage through a whole set of situations involving the referendum.

## How does the film treat anglophones?

It makes them look funny. It makes Canadian, and for that matter, all forms of nationalism look a bit funny.

Before making the film, we thought about the whole set of rules for anglophones in Québec, and we

to go for broke. You can't let people and their bizarre rules tell you what you think is true.



Joe Clark goosed by *Réaction Québec*

decided to break every one of them — like anglophones can't portray francophones or they can't discuss nationalism.

## In this age of PCism, do you find it difficult to make satirical films without treading on anyone's foot?

That's exactly the issue here. Every day when I wake up, I have my doubts about the film. Am I committing suicide? But we decided

I think that the excesses of nationalism need to be exposed and ridiculed at times, whether it's Canada or Québec. And if nobody's going to do it, the terror just increases.

Hopefully, Québec is a tolerant society. If people don't like us, they can borrow our cameras, make their own films and satirise us.

*Réaction Québec* opens Wednesday, April 15 at Cinéma Parallèle, 3682 St-Laurent.

# Mastectomies and misled anger in Directors Projects

by Noah Quastel

Judging from the plays I caught, this year's Directors Projects series is promising.

The first, *Tissue*, is a play about a woman's experience with breast cancer. Good humour serves to make this satirical comedy as well as social analysis.

The play pieces together the experience of Sally Bacon (Vivianne Battikha) as she first discovers a cancerous cyst, has it and her entire left breast removed, and then returns back to 'normal' life.

She must contend with a paternalistic and negligent medical system which is largely unconcerned about her, and with which she is unacquainted.

The acting and directing are good — the fast pace and the subtlety of the different roles is successfully carried off.

*Danny and the Deep Blue Sea*, on the other hand, is full of misplaced anger and raging stupidity.

Danny (Jens Köhler) swaggers his way into a Brooklyn bar, where the only conscious person is Roberta

(Madelyn Kent). Herself distraught by personal unpleasantness, Roberta warns to Danny's tortuous emoting.

From there, they hook up, split and get back together again. Finally, despite being 29 and 31 years old, they decide to elope. Sailor and Lula never looked so sophisticated.

Though at times the ridiculous tension results in great comedy, the direction is occasionally awkward, especially when Roberta and Danny sleep together. The orgasm could have been merely alluded to, rather than being made an attempt at slapstick.

## Other treats

Six other plays are coming up, all being shown between tonight and Sunday in Morrice Hall Theatre.

• *Penguin Blues* concerns a slick voice-over artist from L.A. who ends up in a detox centre with a 50-year-old nun as his advisor. He has to deal with his hatred towards nuns (who originally drove him to drink), while the nun comes to grip with

her own alcoholism. *Friday at 12h30 and Saturday at 20h.*

• *Calm Down Mother* follows a non-linear narrative portraying different aspects of women's relationships, especially those between daughters and mothers.

Director Krystyn Dunnion chose to deal with feminist concerns because "eighty per cent of drama students are women, but most of the plays have men in the lead roles", she said. *Friday at 12h30 and Saturday at 20h.*

• *Lovers (Part 1: 'Winners')* also broaches pregnancy, but within the context of conservative, Catholic Ireland. Due to religious limitations a couple must get married because the woman is expecting. *Thursday at 20h and Sunday at 19h.*

• The theme of unwanted pregnancy is also brought up in *The Darling Family*, directed by Ken Cameron. *Friday at 20h.*

• Gothic Southern Dracula myths are brought to the fore in *The Love Talker*. A girl succumbs to the immoral lasciviousness of 'the love talker' while her older, more responsible sister watches on helplessly.

"The play is an allegory for having to make the choice between being sexually free and rooted to the earth, or being moral and human," said Nancy Kennedy. *Friday at 20h.*

• Also included in the series is *Terminal Bar*, a well-crafted play about a plague which destroys New York. It is a dismal vision of the future of the AIDS crisis. *Saturday at 20h.*



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MARCH 30, 31, APRIL 1, 2

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FINAL ISSUE: APRIL 8  
DEADLINE: APRIL 2

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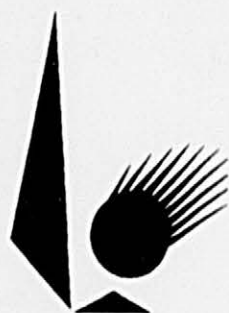
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